

"WAS IT BIGAMY?"

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Story By
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Scenario by
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Directed by
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TITLE THERE ARE TWO PARTIES TO EVERY LOVE AFFAIR --

1. INT. JUDGE'S LIVING ROOM Medium shot. FADE IN AFTERNOON
This shot shows Ruth and Harvey. She is sitting on the couch and
Harvey stands behind her, looking down at her.

TITLE -- THE WANTED --
 Harvey Gaynor.....Credit.

2. INT. JUDGE'S LIVING ROOM Closeup Harvey.
A rather good looking, weak boy of about Ruth's age, but without
any indications of character. He is dressed in sport clothes.
He looks down at her desirously.

TITLE -- AND THE WANTED.
 Ruth Sedley.....EDITH THORNTON.

3. INT. JUDGE'S LIVING ROOM Closeup Ruth.
Just a sweet wholesome American girl. She is quietly dressed,
afternoon frock, nothing extreme or expensive. Realizes Harvey's
eyes on her, looks up, smiles a little, and goes on embroidering.

4. INT. JUDGE'S LIVING ROOM Medium shot
Harvey standing behind the couch Ruth is sitting on. He makes up
his mind to try persuasion again and crosses to sit by her. She
makes room for him and goes on embroidering. He speaks and she
looks over. "Well?"

5. INT. JUDGE'S LIVING ROOM Close shot both.
Harvey leans over, speaks, Ruth looks up inquiringly or says "Well?"
Harvey speaks:

TITLE "I WANT --"

Ruth interrupts with a smile, holding up an arresting forefinger:

TITLE "-- TO PROPOSE AGAIN!"

Harvey nods. Seizes her hand. She lets him hold it. He exclaims: "Will you?" She shakes her head and says:

TITLE "HARVEY, YOU KNOW I WON'T MARRY ANY MAN WHO IS ONLY A DRIFTER, AN IDLER."

He takes the title with distaste and looks down sullenly. Ruth is used to this indication of weakness and continues with kindly contempt:

6. INT. JUDGE'S LIVING ROOM Closeup Ruth.
She really loves this boy and is trying to use his love for her as a foundation on which to build a character. There is pleading in her face as she says:

TITLE "YOU WERE THE MOST BRILLIANT STUDENT OF YOUR ENGINEERING CLASS. DO SOMETHING -- MAKE YOUR MARK IN THE WORLD -- EARN MY RESPECT BEFORE YOU ASK ME AGAIN."

She finishes earnestly.

7. INT. JUDGE'S LIVING ROOM Close shot both.
Harvey takes her title with a gesture of impatience. A crafty look comes into his eyes as he says:

TITLE "RUTH, I'LL PROMISE ANYTHING YOU ASK."

Ruth sighs and shakes her head. She exclaims:

TITLE "BUT YOU WON'T PERFORM. IF YOU REALLY WANTED TO QUIT PLAYING AND WORK, YOU'D HAVE TAKEN THAT OFFER TO GO TO HONDURAS WITH THE RAILROAD EXPEDITION."

Harvey takes her title and replies impatiently:

TITLE "BUT HONDURAS IS A FEVER-RIDDEN SWAMP -- A WHITE MAN'S GRAVEYARD. YOU WOULDN'T WANT ME TO GO IF YOU UNDERSTOOD THE DANGER."

He starts to explain, probably for the tenth time, why he turned down the proposition. Ruth listens with patient tolerance -- she has heard all this before.

8. INT. JUDGE'S LIVING ROOM Full shot
Harvey talking to Ruth and telling her of the terrible tropics. In the background we see the old Judge sitting in a morris chair, engrossed in a legal looking volume.

TITLE JUDGE GAYNOR, HARVEY'S FATHER AND RUTH'S GUARDIAN
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9. INT. JUDGE'S LIVING ROOM Closeup Judge.
A fine looking, aristocratic, honorable old gentleman. He is sitting in the morris chair at a comfortable angle, reading. He lays the book down, rubs his feet together, feels of an aching corn or bunion, and looks longingly at
FLASH pair of slippers by wall.
Judge wants them but is too comfortable to move. He looks over at
10. INT. JUDGE'S LIVING ROOM His angle on Ruth and Harvey.
Harvey still talking and Ruth embroidering as she listens. Their backs to the Judge.
11. INT. LIVING ROOM Close shot Judge.
With a little smile, he looks back from them down to his feet, bends forward, unties and takes off shoe, looks over at them again, smiling, and drops the shoe so it will be distinctly heard.
12. INT. LIVING ROOM Full shot.
Judge in foreground, Harvey and Ruth in background. He drops the shoe. They hear it fall and turn around. The Judge doesn't look at them, but goes on unlacing the other shoe. Harvey makes a gesture of annoyance and goes on talking. The girl motions "just a minute", jumps up, and crosses to the Judge.
13. INT. LIVING ROOM Medium shot girl and Judge.
Ruth enters as the old man is taking off his other shoe. She crosses to slippers, gets them, and puts them on the old man's stocking feet -- he is working his toes back and forth with a luxurious smile while she crosses for them. He looks down at her lovingly while she puts on the slippers. She smiles up at him, gives his ankle a pat, and exits.
14. INT. LIVING ROOM Full shot.
Judge smiling as he watches the girl while she crosses back to the couch and Harvey. He picks up his book with a sigh of contentment and goes on reading. The girl sits down and picks up her embroidery.
15. INT. LIVING ROOM Close shot both.
With an impatient movement Harvey reaches over and takes the embroidery away from her. Lays it down and says:
- TITLE "YOU DON'T UNDERSTAND, RUTH. ANYBODY CAN BE A JUNIOR ENGINEER ON A SUICIDE TRIP -- I'M WAITING FOR A BIG OPPORTUNITY."
- Ruth looks him in the eye and replies quietly:
- TITLE "SO YOU'RE ASKING ME TO LEAVE MY OPPORTUNITY AND SIT DOWN TO WAIT WITH YOU?"

Harvey looks at her, puzzled. He says "Your opportunity?" Never thought she had one. She nods and says:

TITLE "MY OPPORTUNITY TO REPAY YOUR FATHER FOR THE LOVE AND CARE HE HAS GIVEN ME SINCE A DYING PARTNER LEFT A LITTLE GIRL ON HIS HANDS. MY OPPORTUNITY TO MAKE HIS OLD AGE AS HAPPY AS HE MADE MY CHILDHOOD."

Harvey is rather abashed as he realizes her meaning.

16. INT. JUDGE'S LIVING ROOM Closeup Harvey.
He looks down, rather ashamed of himself. Shows contrition as he says:

TITLE "RUTH, YOU'RE A BETTER DAUGHTER THAN I AM A SON."

17. INT. JUDGE'S LIVING ROOM Close shot both.
Ruth leans over and takes his hand. She begs earnestly:

TITLE "DO AS I ASK -- JOIN THIS EXPEDITION -- MAKE US PROUD OF YOU."
Harvey is indecisive, almost persuaded. The girl sees that he is on the point of being won over, and continues her pleading.

18. INT. JUDGE'S LIVING ROOM Pull shot.
Butler enters and announces

TITLE "MR. CARLETON STEELE."

The Judge is surprised, but smiles and says to show Mr. Steele in.

19. INT. JUDGE'S LIVING ROOM Close shot Ruth and Harvey.
He hears the butler's announcement and a look of fear appears on his face. He is startled, and shows a vague uneasiness which is guilty horror but might be only sullen antagonism. The girl, looking at him, interprets his look wrong after puzzling over it for a moment. The perplexity leaves her eyes and she half smiles as she says:

TITLE "DON'T WORRY, HARVEY -- I SHAN'T MARRY ANY MAN AS LONG AS YOUR FATHER NEEDS ME."

She finishes the title as

20. INT. JUDGE'S LIVING ROOM Full shot.
Butler ushers in Steele. Ruth and Harvey are nearest the door. Steele crosses to them with a smile lighting up his face at the sight of Ruth. He is blunt, forceful, direct in his methods without showing any of the crudity of the conventional rough diamond. He has polished himself. He shakes hands with Harvey, reaching out to take the hand which Harvey is too dazed to offer, then turns to Ruth.

21. INT. JUDGE'S LIVING ROOM Closeup Steele.
Looking at Ruth with adoration in his face.

TITLE THIS SELF-MADE MAN HAD FORCED THE WORLD TO GIVE HIM EVERYTHING HE
DESIRED -- EXCEPT RUTH.
.....CARLETON STEELECredit.

Back to closeup. Still adoring the girl, Steele's face hardens slightly and a steely glint comes into his eye.

22. INT. JUDGE'S LIVING ROOM Close shot Ruth, Steele, Harvey in back.
Ruth smiles and gives him her hand. He takes it with well-bred courtesy. Ruth admires Steele for his achievements, and shows her admiration without any affection for the man himself. Harvey knows that her creed is to do, to accomplish, and is jealous of Steele, the doer. Ruth exclaims:

TITLE "YOU'RE BACK FROM THE TROPICS MONTHS BEFORE WE EXPECTED YOU."
Steele smiles and says as modestly as possible:

TITLE "I FINISHED EVERYTHING AHEAD OF TIME."
Ruth takes the title and darts a glance at Harvey, meaning "see -- you could be such a man." Harvey bites his lip. Steele is looking over at the Judge. He nods to Ruth and exits toward the Judge.

23. INT. JUDGE'S LIVING ROOM Full shot.
Steele crosses to the old gentleman and they greet each other cordially. Steele is an old client of the retired lawyers, who is still entrusted with confidential affairs by Steele. As this is told in action, we need not explain it to the audience. While welcoming Steele, the Judge glances over at Ruth and Harvey. They realize that Steele's call is a business one. Harvey exits. Glad to go. Ruth collects her embroidery and exits into the hall.

24. INT. JUDGE'S LIVING ROOM Close shot Steele and Judge.
Judge indicates a chair and Steele sits down. Judge sits. Looks over at Steele and remarks:

TITLE "I SUPPOSE YOU'VE COME TO RELIEVE ME OF YOUR AFFAIRS?"

Steele gets the title but does not answer at once. We get the impression that he is stalling. Perhaps he covers the stall by biting off cigar and deciding not to light it. He looks over and sees on desk:

FLASH double picture frame, Ruth on one side and Harvey on the other. This flash featuring Ruth.

Back to Steele and we realize why he stalled when after seeing the picture he says:

TITLE "I'M TOO BUSY THIS AFTERNOON -- JUST DROPPED IN TO PAY MY RESPECTS-- BUT WHY I COME BACK THIS EVENING?"

The Judge nods. Steele is pleased to have made the appointment, which means that his business call will be semi social, and he will see Ruth.

25. INT. JUDGE'S LIVING ROOM Full shot.
Steele and the Judge rise, shake hands, and Steele exits to hall. Judge sits down and picks up his book again.

26. INT. HALL Medium shot.
Ruth is on -- perhaps she has sat down near the door with her embroidery. Steele enters, sees her, and crosses to her. His pleasure at being alone with her. He tells her how glad he is to be back in civilization.

27. INT. LIBRARY Full shot
This opens off hall, with portieres at arch. Harvey is on, pacing nervously up and down. He stops, looks uneasily back toward the others, thinking of his father, and then has a sudden suspicion which alarms him. He crosses to the wall safe.

28. INT. LIBRARY Close shot.
Harvey tries the safe door and is relieved to see that it has not been opened. He sighs, perhaps he wipes his forehead.

Back to long shot, he crosses to portiered arch and looks out at

29. INT. HALL. Medium shot, Steele and Ruth, Harvey in background. Steele is finishing telling of some adventure in the tropics. Ruth exclaims her interest. Steele asks if he may tell her more, and she is delighted. Harvey watches, jealous! Steele takes Ruth's hand, bidding her good night. Holds it too long. Harvey frowns his jealousy. Steele tears himself away with a last goodbye and exits. Ruth looks after him, amused at his apparent adoration. Harvey watching her, makes up his mind on an important matter, and crosses to her.

30. INT. HALL Close shot Harvey and Ruth.
Ruth looks up, then goes on with her embroidering. Harvey looking down at her, silent. After a moment she wonders why he stands

30- Cont'd there without speaking and looks up. Sees from his face that something important has happened. He says: as he notes her interest:

TITLE "RUTH, I'M LEAVING THIS EVENING. I'VE MADE UP MY MIND TO JOIN THAT EXPEDITION."

Ruth takes the title with amazement, then sees the he is in earnest, and is elated.

31. INT. HALL Medium shot.
Ruth jumps up, elated, and takes Harvey's hands, the embroidery falling disregarded to the floor. She exclaims how glad she is, and all but kisses him in her enthusiasm. He takes her ardor coolly, with cynicism. Sensing his coldness, she draws back a little. He says:

TITLE "I SUPPOSE YOU'RE GLAD I'M GOING AND LEAVING THE FIELD FREE FOR STEELE."

The accusation is so silly that she is on the point of smiling, but keeps her face straight as she replies:

TITLE "YOU KNOW YOU'RE THE ONLY MAN I CARE FOR."

Harvey gets the title and takes a step toward her, taking her by the shoulders.

32. INT. HALL Close shot Harvey and Ruth.
He says, holding her tight and speaking tensely:

TITLE "IF YOU CARE SO MUCH FOR ME -- MARRY ME BEFORE I GO."

Ruth is amazed at the proposition. Rejects it instantly as she says:

TITLE "I'LL WAIT FOR YOU -- BUT I DON'T INTEND TO MARRY ANYONE AS LONG AS DADDY GAYNOR IS ALIVE."

Harvey's reply is to slowly draw her closer. She resists a little, then, not wanting to create a scene, yields. Harvey says firmly:

TITLE "I DON'T WANT YOUR PROMISE TO WAIT. I WANT TO FEEL THAT YOU'RE MINE -- THAT NOTHING CAN EVER TAKE YOU FROM ME."

He says it with such passionate conviction that it carries to Ruth. She looks up, then over at the living room, and puts her finger to her lips. Warning him that the Judge can hear his voice. Harvey, a little abashed at his outburst, lets her go and she steps back from him.

33. INT. HALL Medium shot both.
Ruth says, referring to his last title:

TITLE "I SUPPOSE YOU MEAN STEELE?"

Harvey, forgetting himself, is just on the point of shaking his head "No" when he remembers, and equivocates by saying:

TITLE "I MEAN THAT UNLESS YOU MARRY ME NOW -- BEFORE THE EXPEDITION STARTS -- I WON'T GO."

Ruth looks at him and makes a helpless gesture. He's started to be manly so many times, and failed. He sees that he is losing her, and with an impulsive movement snatches her hand and pleads passionately:

TITLE "JUST TO FEEL THAT YOU'RE MINE -- THAT YOU BEAR MY NAME -- THAT'S THE ONLY THING THAT WILL MAKE LIFE WORTH LIVING AWAY FROM YOU."

34. INT. HALL Closeup Ruth.
She is touched by this plea, as any woman would be. Her face softens and a far away look comes into her dim eyes. The opportunity to sacrifice, which Harvey has never given her before, is the fatal lure.

35. INT. HALL Close shot both
Harvey looking at her, senses that she is weakening and renews his pleading. He exclaims:

TITLE "YOU CAN SAVE ME FROM MYSELF, RUTH -- AND GOD KNOWS I NEED AN ANCHOR."

He is piteously in earnest. She looks at him and her eyes fall. As though, when looking at him, they have never fallen before. He exclaims, overjoyed at her surrender, her failing to argue and resist as she had: "Will you?" She nods slowly. With a smile he gathers her in his arms. Her head is still down. After a moment of waiting he puts his hand under her chin, forcing her face up for a kiss. Her head comes up and her eyes widen as she hears something. He hears it too; releases her, and she steps back as

36. INT. HALL Medium shot.
The Judge enters from the living room. Ruth and Harvey stand as before, silent, while the Judge passes them and goes into the library. Ruth looking off into the future; Harvey looking after the Judge with fear and guilt on his face, which she does not see. Worried more and more as

37. INT. LIBRARY Thru portiers, Harvey's angle.
Judge crosses, stands before safe, undecided, starts to twirl the knob, then remembers that paper he wants is in drawer of table, crosses, takes paper from drawer, looks to see if it is the right one, and starts back toward them.

38. INT. HALL Medium shot.
Harvey's look of guilt changes to sharp relief as Judge turns from the safe to the table. As the old man starts out, he realizes that he and Ruth have been standing awkwardly. Harvey looks for something to do to cover the situation - sees fallen embroidery, and is picking it up as Judge enters. Ruth feels rather guilty, feels that she is betraying the old man who counted on her not to marry, and says nothing as he comes up to them. He looks down at Harvey picking up the embroidery, at Ruth, smiles as though thinking "They've been quarreling again," and exits into living room. Harvey straightens up, relieved, and puts embroidery on the chair or table. Crosses to Ruth and says:

TITLE "I'LL GET THE LICENSE NOW -- WE'LL BE MARRIED THIS EVENING IN SOME QUIET PARSONAGE."

Ruth nods. Watches Harvey, already a little dubious, a little oppressed by the feeling that this is more fateful than it seems, as we

FADE OUT.

38.
TITLE NIGHT

39. INT. LIVING ROOM FADE IN NIGHT PULL SHOT
Steele is just entering. He has left his hat and coat in hall with the butler, of course, and crosses to the Judge, who is on alone. The Judge greets him cordially.

40. INT. LIVING ROOM Medium shot.
The Judge greets him cordially. Steele looks around and asks "Where's Ruth?" The Judge says "She's gone with the boy for a drive -- they should be back any minute." Judge picks up box of cigars on table and offers them. Steele takes one. Judge says:

TITLE "MAKE YOURSELF COMFORTABLE WHILE I GET YOUR BONDS AND SECURITIES."
He indicates a chair, and turns to go.

41. INT. LIVING ROOM Full shot.
Judge exits while Steele sits down and lights the cigar. He might look at Ruth's picture on the table or desk. Stay with Steele to bring Judge into library and up to safe.

42. INT. LIBRARY Medium shot.
Judge at the safe, just finishing the combination. He opens the door quite casually, suspecting nothing. The safe is empty. The old man can't quite believe his eyes and looks again, gradually growing more and more perturbed. He finds nothing but an envelope, and is astounded.

43. INT. LIBRARY Closeup Judge.
His growing worry as he opens the envelope (his doing so obviates showing that it is addressed to him.) Then his worry changing to horror as he reads:

(INSERT) Dear Dad:

I borrowed Steele's bonds in the hope of making a fortune for you and Ruth. His unexpected return means the ruin of my scheme.

I can offer no excuse for myself; but I am going to the tropics for a year, and will return with enough money to make good what I have stolen.

Harvey.

Back to close shot Judge. Staring dully ahead, crushed by this revelation of his son's dishonor, he mechanically folds the note and puts it back in the envelope. He is shrinking not only from the disgrace of Harvey's action, but from the humiliation of confessing to Steele that his son is a thief. His face is tragic.

44. INT. LIBRARY Full shot.
With slow, leaden steps, the Judge leaves the open, empty safe, and crosses to the arch. He has not yet made up his mind what to do, and pauses at the portieres, hesitating to break his awful news to Steele. He looks across to the living room and sees:

45. INT. LIVING ROOM His angle
Steele sitting and smoking, ignorant of what has occurred, never doubting for a moment that his bonds and securities are safe. Compared to the age and weakness we have seen in the last shot of the Judge, the audience will sense that Steele is young, strong, virile, masterly.

46. INT. LIBRARY Closeup Judge.
The Judge sees that Steele would be merciless to Harvey. He cannot let his son's life be ruined -- it is ahead of him. His own is behind. Steele will deal more gently with him. Making his decision to take the blame himself, and growing more calm and collected as he makes it, he slowly puts the envelope and note in his pocket, or out of sight, and his head falls, his shoulders droop, as he faces the terrible moment of confession. He exits.

47. INT. LIVING ROOM Full shot.
The Judge enters. Steele looks up, sees from the Judge's griefstricken face and trembling hands that something has happened, and wonders what it is. The old man takes a few steps toward him, pauses, then takes the envelope from his pocket. Steele watches him curiously as he crosses to the fireplace. He

47-Cont'd

stands there a moment, then tears up the note and deliberately feeds it to the flames. Watches it burn. Sighs, gathers himself tensely together and crosses to Steele, who, an interested spectator, has said nothing and betrayed no more emotion than curiosity.

48. INT. LIVING ROOM Close shot both.
Judge says with resignation:

TITLE "MR. STEELE, I HAVE A CONFESSION TO MAKE."

Steele shows surprise, looks at the Judge. The Judge, almost physically unable to talk because of his emotional strain, hunting for words.

49. INT. HALL Medium shot.
Ruth enters, flushed and excited. Closes door softly behind her and comes up to closeup distance, stopping just short of living room entrance. She looks down at her hand, smiling fondly, and we see the wedding ring on her finger. She looks into the living room, smiling, thinking of the Judge and probably figuring that after the shock of her news, he will approve of her marriage to Harvey because of the good influence she will have. Then she hears voices and listens.

50. INT. LIVING ROOM Close shot Steele and Judge.
The Judge, casting aside one oblique way after another of breaking the news, says:

TITLE "I HAVEN'T THE BONDS YOU LEFT WITH ME. I'VE STOLEN THEM."

Steele is not greatly shocked by this, having anticipated the confession when the Judge said he had something to confess. He nods and knocks the ash from his cigar, then looks at the Judge.

51. INT. HALL Close shot girl.
She hears the Judge's title, is astounded. Perhaps the shock of it is physical enough to cause her to step back, recoiling. Then, with horrified interest, she draws nearer the living room entrance and listens.

52. INT. LIVING ROOM Close shot Judge and Steele.
Steele calm and silent. The Judge, a little worried by his ominous silence, explains nervously:

TITLE "I HAVE BEEN SPECULATING IN THE STOCK MARKET. I LOST MY OWN MONEY, AND HOPED TO WIN IT BACK WITH YOURS."

Steele doesn't even nod. Just looks at the Judge, never moving a muscle. His lips are a little firmer, though, and we sense that behind the mask his train is working, seeking a way to return the

situation to his own advantage. The Judge, getting more and more nervous as Steele remains calm, says:

TITLE "I -- I WANTED TO LEAVE A FORTUNE -- TO PROVIDE FOR HARVEY -- AND RUTH."

He looks expectantly at Steele.

53. **INT. HALL** Close shot Ruth.
Putting over her emotions as she hears the title and believes that the Judge did it for her sake, from his desire to insure her future. Any natural repugnance she may have felt because of the theft vanishes, and her face reveals an agonized ecstasy, a passion of love welling up at the thought of the old man's mistaken generosity.

54. **INT. LIVING ROOM** Close shot Judge and Steele.
Judge still looking at Steele. Steele looks over to the portrait of Ruth on the table. The Judge watching, in an agony of suspense until Steele reveals his intentions. Steele, looking at the portrait (flash portrait for use if needed) smiles slightly. The Judge sees the satisfaction on Steele's face and, fearing the worst, collapses in his chair. Steele, still with the satisfied look on his face, lays down his cigar and rises or leans forward. He asks:

TITLE "I SUPPOSE YOU'RE WONDERING WHAT I'M GOING TO DO TO YOU?"

The Judge nods.

55. **INT. LIVING ROOM** Closeup Steele.
Looking at the Judge. Slowly the smile fades from his face; his jaw sets, his eyes turn to cold deadly pinpoints. He says:

TITLE "I'M GLAD YOU STOLE THAT MONEY -- IT MEANS LITTLE COMPARED TO SOMETHING I'VE HAD MY HEART SET ON FOR THE LAST YEAR."

The Judge looks at him, shrinking from the unfamiliar face before him -- the face of an enemy, not of a friend. Steele says:

TITLE "YOU'VE PUT ME IN A POSITION TO DEMAND SOMETHING I CAME HERE TO BEG FOR. AND THAT'S RUTH."

The Judge gets the idea, and gasps.

56. **INT. HALL** Closeup Ruth.
Listening. She hears Steele's title, and stifles a cry. Her face pales with horror, then as she realizes the situation, the fact that she can be the price of the old man's being spared -- and yet cannot be that price, as she is already married -- she collapses. Grasps at the portieres to steady herself.

57. INT. LIVING ROOM Close shot both men.
Steele is more animated now, as he tells of his love for Ruth. He says:

TITLE "I'M TIRED OF GOING THROUGH THE WORLD ALONE. I'VE TAKEN EVERYTHING I EVER WANTED, FOUGHT FOR IT, GOT IT. SHE'S THE ONLY THING I EVER DESIRED AND FAILED TO GET. I MUST HAVE HER!"

We see that his love for the girl is the one great passion of his life, the passion which, denied, has become an obsession. While he talks on, telling the old man how much this desire means to him and of his iron determination to gratify it, the old man's face gradually becomes firm and composed, and unconsciously he nods a little in the negative as Steele talks. Steele says:

TITLE "SHE DOESN'T CARE FOR ME -- SHE WOULDN'T MARRY ME -- I'M NOT A FOOL -- I KNOW THAT. BUT SHE'LL DO ANYTHING FOR YOU. AND YOU MUST USE YOUR INFLUENCE FOR ME."

The Judge shakes his head. Steele looks at him surprised. Can't credit his senses -- that a man in the Judge's position should refuse. The Judge says firmly:

TITLE "NEVER. YOU CAN PUNISH ME IN ANY WAY YOU LIKE -- BUT I WON'T EVEN MENTION YOUR NAME TO RUTH."

Steele looks at him, absolutely amazed.

58. INT. HALL Medium shot.
Ruth listening. Her breath coming faster and faster -- the lump in her throat and its pain -- her hand to her throat. Finally, unable to endure it any longer, she turns away. As she turns she bursts into sobs. Blindly, she plunges toward the door -- then recollecting that she must not be heard, controls herself long enough to open it quietly and exit.

59. INT. LIVING ROOM Close shot both men.
The Judge and Steele as before. The Judge shakes his head firmly. Steele says:

TITLE "SURELY YOU DON'T PREFER THE DISGRACE OF PRISON TO ARRANGING A HAPPY MARRIAGE FOR RUTH?"

He asks the question with ominous emphasis. The Judge takes the title and rises. He is heroic as he says:

TITLE "SIR, SUCH A MARRIAGE COULD NEVER BE HAPPY!"

Steele's face shows that he thinks differently. The Judge says eloquently:

TITLE "MY BEST FRIEND LEFT THAT GIRL IN MY KEEPING ON HIS DEATHBED. IF I ROT IN JAIL FOR THE REST OF MY LIFE, I'LL NEVER BETRAY THAT TRUST."

He finishes and faces Steele defiantly.

60. INT. LIVING ROOM Medium shot.
Steele rises grimly and steps up to the old man. His eyes boring into the old man's face as he says:

TITLE "IS THAT YOUR FINAL DECISION?"

The Judge nods, deadly in earnest. He means all he has said. Steele looks at him, measuring his strength. This firmness is of the moment -- a thing to be broken by long hours of anxiety. Steele says:

TITLE "YOU MAY CHANGE YOUR MIND WHEN YOU THINK IT OVER. I'LL GIVE YOU TWENTY-FOUR HOURS."

The Judge sets his lips firmly and stands his ground. Steele turns, grimly satisfied that worry will break the old man down, and

61. INT. LIVING ROOM Full shot.
Steele crosses toward exit, turns and says "I'll be back at this hour tomorrow night." Judge nods. Without any other farewell, Steele exits into hall. Judge looking after him. Flash, from Judge's angle, Steele exits down hall for his things. The Judge collapses hollowly into his chair.

62. INT. LIVING ROOM Closeup Judge.
Sitting in his chair, his face showing that he is almost driven mad by the strain he is under. Slowly he recovers command of himself after the first exhibition of his feelings which he permits himself when alone. He sets his mouth firmly and shakes his head, as before when Steele was talking, "No."

63. INT. HALL Medium shot.
Steele, with hat, coat, gloves and stick if any, enters to outside door from down hall and exits through door, closing it firmly after him.

64. INT. LIVING ROOM Medium shot.
Realizing that Steele has gone, the Judge stares forward a second, then bows his head on his hands, unable to face the future he visualizes. FADE FOR PROTECTION.

65. EXT. GARDEN MEDIUM SHOT MOONLIGHT EFFECT FADE IN for protection. Ruth is sitting and crying, heartbroken over the affair. Over her shoulder, in the background, we see the old aunt approaching. The shot, from a height down on the girl, shows that she is concealed from the aunt by shrubbery. The aunt hears her crying and stops.

TITLE AUNT ALLIE, THE HOUSEKEEPER Credit.

66. EXT. GARDEN Close shot of aunt. She hears the girl crying and wonders what is the matter. Concerned because the girl has never had anything to cry about. The aunt is a genial old soul of about fifty-five, not comic or eccentric in any way, devoted to the girl.

67. EXT. GARDEN Medium shot, girl on bench, aunt behind. The aunt crosses up to camera toward the girl. The girl, in foreground, hears her coming. Hastily dabs her eyes dry and tucks the handkerchief in her bosom. As aunt enters, she looks up innocently, with no signs of her grief. Aunt looks at her and asks "What's the matter?" Ruth says "Nothing -- why?"

68. EXT. GARDEN Close shot both. Aunt asks:

TITLE "DIDN'T I HEAR YOU CRYING?"

Ruth takes the title with forced amusement and replies with a strained smile:

TITLE "CRYING? WHAT SHOULD I CRY ABOUT? I WAS -- LAUGHING."

She might even force a laugh as she finishes.

Auntie's face is skeptical as she takes the title about Ruth's laughing. Ruth, nervous, looks at her wrist watch, forgetting the wedding ring on finger of same hand.

FLASH: Closeup wrist watch and wedding ring on finger.

69. EXT. GARDEN Closeup Auntie. Putting over that she sees the wedding ring. She is surprised.

70. EXT. GARDEN Close shot both. Ruth looks up from the watch. Auntie watching her closely, expecting announcement. Ruth says nervously "It's late & bedtime." Auntie surprised that she says nothing about the ring. Ruth kisses her, establishing intimacy between them.

71. EXT. GARDEN Medium shot.
Ruth rises and exits toward house. Auntie looking sideways after her, knows something is wrong, but won't ask the girl. A little hurt because Ruth withheld her confidence. Shakes her head, gets up, and also exits toward the house. She gives us the feeling that sooner or later Ruth will confide in her.

72. INT. HALL Full shot.
Ruth enters. She is not tense and dramatic, but bowed with the terrible load which has suddenly fallen upon her young shoulders. Her face, with staring eyes and suffering mouth, is poignant. She plods upstairs as we

FADE OUT.

TITLE ALL THROUGH THE NIGHT A BROKEN MAN HAD WATCHED BY THE CASKET OF HIS DEAD HOPES.

73. INT. LIVING ROOM Medium shot. FADE IN. MORNING
The old man sitting as we left him the night before, just an object of pity, collapsed, broken. He reaches over to the table and takes his son's picture.

74. INT. LIVING ROOM Closeup Judge.
Looking at Harvey's picture. As he gives way to his grief, the tears come into his eyes, which were dry before.

75. INT. LIVING ROOM Full shot.
Judge as before, looking at the picture. Ruth, dressed in simple morning frock, enters from the hall and looks at him. She stops as she realizes that he has been there all night. He does not see her or know she is near.

76. INT. LIVING ROOM Closeup Ruth.
Looking at him; her heart goes out to him and she pities him and fears for him. She knows, having heard Steele's threat, of the alternative which threatens him if he does not force her into the marriage. She sees

77. INT. LIVING ROOM Her angle on the Judge.
Judge sitting with Harvey's picture. He puts it down and leans forward, slumped over, in his chair, head in his hands. Light streaming in on him through large window.
DISSOLVE TO

78. INT. PRISON CELL Same angle.
Old man in coarse prison clothes sitting on the edge of cot in cell, light streaming in on him thru barred windows. Head in his hands, crushed.

DISSOLVE BACK to 77, INT. LIVING ROOM
Just a few feet of the old man, motionless, same angle.

79. INT. LIVING ROOM Closeup Ruth
She draws an involuntary gasp of anguish at the thought suggested by her imagining him in the cell. Wrings her hands helplessly -- she cannot, cannot, let him go to prison.

80. INT. LIVING ROOM Full shot
Both as before. With an impulsive gesture of pity, the girl crosses to the Judge, who looks up and smiles weakly as he sees her. She comes up a little behind him, not wanting him to see her face.

81. INT. LIVING ROOM Close shot both.
The girl bends over his shoulder and kisses his head. He reaches up for her hands and happens just by chance, and by no design on her part, to take the ringless one. Get over a good study of the two of them, faces right toward the camera. His predicament has gone right to the girl's heart and she cannot help showing it. Despite her efforts, the sobs rack her throat; her lips quiver, tears come into her eyes and drop, unknown to him, on his coat. He holds her hand, smiling, getting new confidence and strength from the touch, still firm in his resolve not to mention Steele's name to her.

82. INT. LIVING ROOM Medium shot.
Ruth, with her free hand, searches her blouse or frock and finds a handkerchief, with which she dabs surreptitiously at her eyes. Slips the handkerchief back and disengages the hand he holds. Now that she can face him, she steps back and does so. Sees how overwrought and ill he is, and asks anxiously:

TITLE "IS THERE ANYTHING I CAN DO FOR YOU, DADDY?"

He takes the title, smiles, and says "Nothing -- it's just a headache -- it will pass." She, knowing he is stalling, insists:

TITLE "YOU'RE SURE THERE'S NOTHING I CAN DO TO -- TO HELP YOU?"

He takes her speech and shakes his head gently, replying:

TITLE "NOTHING IN THE WORLD, MY DEAR."

She realizes that he is insistent -- realizes, as we do, that he will suffer anything before suggesting marriage with Steele. The girl, touched by his heroism as well as by his plight, turns abruptly away to hide her feelings.

83. INT. LIVING ROOM Closeup Ruth.
Her back to the Judge, who does not see her, his eyes stonily ahead or down. She looks down at her wedding ring. We see her make up her mind as to her course of action -- forming her plan to save the Judge by the only possible means, as it seems to her. She slips off the wedding ring and drops it into her vanity case.

84. INT. LIVING ROOM Full shot.
Ruth turns, pats the old man's shoulder as she patted his ankle in their first scene together, and exits into the hall, her resolution taken. Run a few feet after her exit to bring her to
85. INT. HALL (or library) MEDIUM SHOT OF 'PHONE
Ruth enters to 'phone, and after consulting pencilled directory of names called often which hangs by the instrument, calls a number-- Steele's. (She wouldn't be familiar with his number, not having called it often -- nor would it be in the directory in view of his sudden return.)
86. INT. STEELE'S APARTMENT Medium shot.
This is just a corner set with desk and chair, suggesting any room. Used here only. Steele is sitting at the desk, writing. His face is calm and contented; cheerful, in fact. Nothing preys on his conscience. The 'phone rings and he picks it up. Answers: "Steele talking."
87. INT. HALL Close shot girl.
She speaks title, with hesitation before last word:
- TITLE "THIS IS -- RUTH."
and waits for his reply.
88. INT. STEELE'S APARTMENT Close shot.
Steele takes her title and shows glad surprise at the wording. Hitherto she has probably been "Miss Sedley" to him. He greets her gladly.
89. INT. HALL Close shot girl.
She says, forcing, goading herself to make her voice cordial:
- TITLE "YOU'VE NO IDEA HOW I MISSED YOU WHILE YOU WERE AWAY. WON'T YOU COME OVER THIS EVENING?"
and waits for his reply:
90. INT. STEELE'S APARTMENT Close shot.
Steele breaks into a delighted smile and assures her that the Deutsches Landwehr couldn't keep him away. Suggests a date, an hour.
91. INT. HALL Close shot Ruth.
She nods, says "Yes, and do be prompt," and hangs up slowly.

92.

INT. STEELE'S APARTMENT

Smiling, he hangs up and turns back to his letter. Signs it, and reads it over again.

(INSERT, MAN'S HAND)

Dear Judge Geynor:

The things I said and did last night were the actions of a man too madly in love to realize his madness.

Please consider the money you took as a loan, to be repaid if your circumstances permit. As for Ruth, I want to win or lose her honorably. I beg you to forget my unfortunate threats.

Sincerely,
Carleton Steele.

He folds the letter, picks up an envelope, and as he starts addressing it to the Judge, we FADE OUT.

TITLE

THAT EVENING STEELE FOUND RUTH MORE GRACIOUS THAN SHE HAD EVER BEEN BEFORE, AND WILLING TO LISTEN FOR HOURS TO HIS TALES OF ADVENTURE IN THE TROPICS.

93.

INT. LIVING ROOM MEDIUM SHOT FADE IN NIGHT

Ruth and Steele are on, sitting facing each other, the girl on a settee or couch large enough for two, and Steele, still doubting her favor, facing her on a chair. Around her are flowers and candy -- his gifts. He is talking, concluding his account of some exciting experience in Central America. She is listening and smiling at him. He finishes his story, and she bursts into a peal of laughter. Steele becomes conscious of himself, looks at his watch, and realizes that it is late. He exclaims at the lateness of the hour, is sorry he overstayed his time, and rises. His rising is the tentative getting up of a man who hopes to be told to linger. He looks at her.

94.

INT. LIVING ROOM Close up of Ruth

Smiling, she shakes her head, telling him not to go by the way she does it.

95.

INT. LIVING ROOM Medium shot both.

Steele is a man of action. At this encouragement, he makes up his mind to risk -- as he thinks -- everything on a proposal, and crossing, sits down beside her on the settee. She is a little wide-eyed as he does it, but realizes that she has to go thru with her plan. He eyes her hungrily. She says

TITLE

"TELL ME MORE ABOUT SOUTH AMERICA -- I NEVER REALIZED WHAT A THRILLING LIFE YOU HAVE HAD."

He takes the title and shakes his head.

96. INT. LIVING ROOM Close shot both.
Steele shakes his head as before, and she conquers her inclination to shrink away as he bends close to her and says:

TITLE "I'D RATHER TELL YOU OF WHAT A LONELY LIFE I'VE HAD."

27. She realizes that the proposal is coming and tries to smile encouragingly. He doesn't notice the failure, as he is taking her hand. 3 He says:

TITLE "RUTH, ALL THE MONEY I'VE MADE HAS MEANT NOTHING, BECAUSE I COULDN'T FIND THE RIGHT WOMAN TO SHARE IT."

She cannot meet his eyes and looks away from him and down. Fearing that she is turning away from him, as she does physically, he exclaims fiercely:

TITLE "I'VE LOVED YOU -- WANTED YOU -- ACHED FOR YOU, EVER SINCE I MET YOU!"

He waits for some sign of encouragement, but she still looks down and away from him.

97. INT. LIVING ROOM Closeup Ruth.
Her face is tragic with pure agony as she listens to his avowals.

98. INT. LIVING ROOM Close shot both.
Steele waiting for some sign from her. As it does not come, he relaxes in dismay -- by being too precipitate he has lost. Slowly, ~~relaxes in dismay -- by being too precipitate~~ regretfully, thinking he has lost, he lets go of her hand. Still turned away from him, she takes a long breath, and instead of withdrawing the hand, reaches it out toward him. He sees the gesture, grasps the hand fiercely and holds it as though holding all his hope of happiness. She turns to him, tense, and forces herself to smile a little as he looks eagerly, hungrily, into her face. She says:

TITLE "I'VE ALWAYS ADMIRED YOU, BUT -- I'M NOT SURE THAT I LOVE YOU AS A WIFE SHOULD LOVE HER -- HER HUSBAND."

Choking on the "husband". Steele takes the title and comes back eagerly, anxious to build on any concession of hers, no matter how slight:

TITLE "MARRY ME, AND I'LL TRY TO WIN YOUR LOVE -- I'LL MAKE YOU HAPPY -- I'LL DO ANYTHING IN THE WORLD TO EARN A HUSBAND'S PLACE IN YOUR HEART."

She looks at him and tries to answer, but the same old lump in her throat prevents it. He misconstrues her pause as one of hesitation and begs, "Will you?" Unable to speak, she slowly nods, and he leans forward, is about to kiss her, fears the caress may dismay her by its ardor, and kiddes the hand he holds as we

FADE OUT

TITLE FALL PASSED, WINTER LINGERED, AND THE END OF SPRING FOUND STEELE NO NEARER TO HIS GOAL, BUT UNDISMAYED.

99. **INT. THREE BEDROOMS FULL SHOT FADE IN DAY - MORNING**
Long shot of double set showing both bedrooms -- Steele's and Ruth's. Steele is dressing in his bedroom. Ruth is in here, already dressed, impatiently pacing up and down. Looks toward the door every now and then. Door between rooms is locked and key shows on her side.

100. **INT. RUTH'S BEDROOM Full shot**
Ruth pacing up and down, impatiently, waiting for someone who is delayed. She hears a step and runs to the outer door, spring opening on hall. Admits the old auntie, who has her hat on, having just arrived from Ruth's home. Auntie puffing and breathless, having hurried. Sits or collapses on a chair. Puffing.

101. **INT. RUTH'S BEDROOM Medium shot both.**
Ruth asks her eagerly

TITLE "HAVE YOU ANY NEWS?"

Auntie shakes her head. Ruth worried and afraid as Auntie says:

TITLE "NO NEWS, NO LETTERS. AND THERE WILL BE NONE -- THE LAST OF THE SOUTH AMERICAN MAIL ARRIVED YESTERDAY."

Ruth sits down with a hopeless gesture. Her anxiety is over for this week. She looks off, hurt, wounded, but still wondering, still with faith, as she says:

TITLE "THERE MUST BE SOME REASON WHY WE DON'T HEAR FROM HARVEY, OR HE WOULD HAVE ANSWERED WHEN WE WIRED HIM OF HIS FATHER'S DEATH."

Auntie shakes her head concernedly, with sympathy. The girl works herself into a passion of apprehension and exclaims:

TITLE "WHAT CAN I DO? HARVEY WILL BE BACK IN THREE MONTHS -- HE'LL CLAIM ME AS HIS WIFE -- AND STEELE WILL LEARN THE TRUTH ABOUT ME!"

She wrings her hands. Auntie tries to think of some solution for her, makes vaguely comforting gestures, and says:

TITLE "CAN'T YOU QUARREL WITH STEELE AND QUIT?"

She has faith in the plan. Ruth is dubious, but listens. Auntie is explaining.

102. **INT. BEDROOMS DOUBLE SHOT**

102. INT. BEDROOMS Double shot.
Steele finishes dressing and crosses toward Ruth's door.
Auntie talking to Ruth. Ruth hears him coming and holds up a
warning hand, which silences Auntie. Steele, at the door, calls
"Ruth?" She answers "Yes?"

103. INT. STEELE'S BEDROOM Close shot.
Steele rapping, hearing her answer. He says:

TITLE "CONGRATULATIONS, DEAR."

104. INT. RUTH'S BEDROOM Close shot Ruth and Auntie.
Listening. Ruth is surprised at his title and turns puzzled to
Auntie, who is puzzled too.

105. INT. STEELE'S BEDROOM Close shot.
Steele says tenderly:

TITLE "SURELY YOU'LL HAVE BREAKFAST WITH ME -- ON YOUR BIRTHDAY."

106. INT. RUTH'S BEDROOM Close shot Ruth and Auntie.
Ruth takes the title and her brow clears as she recalls that it
is her birthday. She calls back:

TITLE "YES -- I'LL BE RIGHT DOWN."

107. INT. STEELE'S BEDROOM Full shot his room only.
Pleased, he turns and exits.

108. INT. RUTH'S BEDROOM Close shot Ruth and Auntie.
Ruth turns to her and says with a "you see now" attitude:

TITLE "YOU SEE HOW HARD IT IS TO QUARREL WITH A MAN WHO REMEMBERS EVEN
THE BIRTHDAYS I FORGET?"

Auntie nods. Ruth adds:

TITLE "BESIDES, IT TAKES TWO TO QUARREL -- AND HE WON'T DO HIS PART."

109. INT. RUTH'S BEDROOM Medium shot.
Ruth rises, paces up and down, working herself up into another
tension about her predicament. Auntie looks sympathetically
at her. Has an idea, rises with an exclamation, and stops Ruth,
who looks at her hopefully. Auntie says:

- TITLE** "JUDGE MORTON WAS ONE OF YOUR FATHER'S BEST FRIENDS -- HE'LL ADVISE YOU OF SOME WAY OUT."
- Ruth agrees that it is a good idea. Promises to go. Kisses Auntie and they exit together.
- 110.** INT. DINING ROOM Medium shot. Butler in background. Steele is busy, hovering over the breakfast table, arranging the special flowers he has ordered for the occasion in the way which will best please Ruth. He finishes with the flowers, stands back to get the effect, approves, and crosses to Ruth's place, with a glance over his shoulder to make sure she is not entering and observing.
- 111.** INT. DINING ROOM. Close shot, Steele. Steele at Ruth's place, lifting up her napkin and putting under it a little jewel box containing his birthday present.
- 112.** INT. DINING ROOM Full shot. Steele replaces napkin, hears Ruth coming, and turns to greet her. She enters and he crosses to her. Butler busy with table service.
- 113.** INT. DINING ROOM Medium shot, near table, all on. Steele bids Ruth good morning, kisses her affectionately, and leads her to the table. Butler steps forward to seat her, Steele waves him back and seats her himself. He sits down.
- 114.** INT. DINING ROOM Close shot both at table. Ruth forces herself dutifully to admire the beautiful flowers. Lifts her napkin carelessly while admiring flowers and puts it in her lap without looking under it. Then glances down and sees Jewel box. Steele, who has been waiting all the while for her to be surprised, getting a great kick out of her genuine surprise as she sees the box. She thanks him prettily and opens it.
- 115.** INT. DINING ROOM Closeup Ruth. Opening the box. Flash beautiful platinum and diamond brooch. Ruth gives an exclamation of admiration.
- 116.** INT. DINING ROOM Medium shot. Steele feels well repaid by her pleasure in the gift, and adores her while she reaches over, selects a flower from the centerpiece, and pins it to her corsage with the brooch. The butler serves their grapefruit in ice bowls, and as they begin to eat we
- FADE OUT.
- TITLE** THAT AFTERNOON RUTH TOOK HER PROBLEM TO JUDGE MORTON, THE TOWN'S KEENEST CRIMINAL LAWYER.

117. INT. MORTON'S OFFICE FADE IN FULL SHOT DAY
A typical lawyer's office. Morton, a keenly aquiline specimen of hawk-faced lawyer, is on, sitting in his chair and talking with a woman of about thirty, flashily dressed, handsome in a cheap way. She is very much worried and is pleading earnestly with him. He hears rap at the door and calls "come in." To his surprise, Ruth enters instead of clerk. With a gesture of "just a minute" to his client, he rises and crosses to her with pleasure on his face.
118. INT. MORTON'S OFFICE Medium shot Morton and Ruth.
He greets her with benevolent kindness, as befits the daughter of his old dead friend, inquires after her health, etc. Ruth looks at the woman and says "I hope I don't intrude -- there was no one to announce me." He smiles and asks her to sit down for a moment, he'll be right through. Indicates a chair for her, sees her seated, and
119. INT. MORTON'S OFFICE Full shot.
Morton crosses back to his desk and sits down with his client. She asks what he can do. He shakes his head and tells her nothing. The law must take its course. She breaks down and begins to sob, to plead. He says he is sorry, but nothing can be done and she would only waste her money by retaining him. Being of the class who do not pride themselves on restraint, she breaks down entirely and hysterically begins to plead. He rises at this; she gives up and with bowed head, sobbing, leaves the room. Ruth watches all of this with a serious, concerned expression. As the woman exits, she crosses to Morton's desk and sits down in the chair the woman left. Morton resumes his seat.
120. INT. MORTON'S OFFICE Close shot Morton and Ruth.
Ruth looking after the woman with an expression of concern. Turns to Morton and asks: "You couldn't help her? Morton replies:
- TITLE "SHE'S INDICTED FOR BIGAMY -- BOTH MARRIAGES ARE ON RECORD -- SO SHE'LL HAVE TO PLEAD GUILTY AND HOPE FOR THE LIGHTEST SENTENCE POSSIBLE."
- He shakes his head; nothing can be done with a case like that. Ruth is profoundly shocked, but dissembles her consternation and controls herself by an effort as Morton looks at her and asks:
- TITLE "WE ALL HAVE OUR PROBLEMS, MRS. STEELE -- AND WHAT IS YOURS?"
- Assuming that she has come to him for legal advice, as she has. Ruth looks down, thinking desperately, then up and exclaims with a disarming smile:
- TITLE "I HAVEN'T A PROBLEM IN THE WORLD -- I JUST WANTED YOUR CONGRATULATIONS ON MY BIRTHDAY."
- Morton takes the title with a sharp glance, decides to play his part, and with a smile reaches over, takes her hand, congratulates her, and wishes her many happy returns of the day.

121. INT. MORTON'S OFFICE Full shot.
Ruth rises, Morton bows her out, closes the door, and comes up to close up range. Looks over toward door after Ruth, scratches his head, and mutters "I wonder why she lied to me?" Shakes his head; dismisses the matter from his mind and sits down at his desk, plunging into a pile of papers.
122. EXT. OFFICE BUILDING
Ruth hurries out of the building, looks back, and gives a gasp of relief. Exits down the street.
123. EXT. CABARET Full shot.
One of those places which are down cellar; where one goes downstairs to get in and climbs upstairs to get out. Ruth enters and stops short just as a drunken boy of nineteen or twenty pops up out of the depths of the stairway, almost colliding with her. He is followed by a young woman, also showing the effects of liquor. The boy takes off his cap and apologizes to Ruth with drunken persistence; the woman coming up and explaining that he meant no harm. Both clinging to each other and barring Ruth's path. Ruth embarrassed. Pedestrians passing stop, smile, and linger. The woman's husband enters, stops to see what the excitement is, shows shock as he recognizes his wife, and crosses angrily to her.
124. EXT. CABARET Medium shot.
The drunken pair apologizing to Ruth. Husband enters, seizes the boy by the arm, whirls him around, and smashes him out of scene by a blow on the jaw. Ruth shrinks back, frightened at this brutality.
125. EXT. CURB Medium shot.
The boy comes into the shot backward from the blow on the jaw and falls from the curb, insensible before he hits the gutter. A passing taxi just misses him and skids to a stop at the curb. Men enter and help the boy to his feet.
126. EXT. CABARET Medium shot.
Ruth shrinking back against wall, husband and wife in front of her. Wife is drunkenly pleading for another chance. Clings to husband, who pushes her away.
127. EXT. CABARET Close shot Husband and Wife.
She comes back and starts to plead again. He shakes his head sternly and says:
- TITLE "YOU'VE DISGRACED MY NAME FOR THE LAST TIME, CARRIE. YOU'RE NOT FIT TO BEAR IT. I'M GOING TO DIVORCE YOU."
The woman is aghast at the terrible threat.

128. EXT. CABARET Closeup Ruth.
As she gets the idea of making Steele divorce her. What a God-send it would be! Her eyes light up at the idea.
129. EXT. CABARET Medium shot.
The husband turns on his heel and exits, leaving the wife sobbing in abandoned, drunken self-pity. She slumps away, followed by the bystanders, leaving Ruth alone.
130. EXT. CABARET Full shot.
Ruth, animated, determined, crosses to taxi and gets in as we
FADE OUT.
- TITLE DURING THE NEXT SIX WEEKS RUTH GATHERED THE FASTEST SET IN TOWN AROUND HER -- MADE HER HOME THE SCENE OF THEIR DISSIPATIONS -- AND SLOWLY STRAINED STEELE'S PATIENCE TO THE LIMIT.
131. INT. STEELE'S HALL FADE IN FULL SHOT NIGHT
Steele is waiting up for Ruth, pacing restlessly up and down, half resentful of her absence at this hour, half worried because of the character of the crowd she is with. The sleepy butler dozes in a chair in the background. Steele looks at the butler.
132. INT. STEELE'S HALL Close shot butler.
Shoring rhythmically, asleep and thinking himself in bed.
133. INT. STEELE'S HALL Close shot grandfather's clock.
The hands come to three A. M., the mechanism works, and we see the hammer strike the gong three times.
134. INT. STEELE'S HALL Close shot butler.
Hears the clock strike and thinks it the alarm clock in the morning. Half awake, he goes through the motions of rolling over and pulling the covers around him.
135. INT. STEELE'S HALL Full shot.
Steele, concerned, thinks it is no use waiting up longer. Sadly he crosses, pushes wall switch/off part of the lights, and
shutting
starts upstairs.
136. INT. STEELE'S HALL Medium shot.
Steele entering to balcony half way up stairs. He hears Ruth and party approaching and stops.

137. CLOSEUP BELL RINGING, enough for two flashes.
138. INT. STEELE'S HALL Close shot butler.
Hears bell ringing, rolls over on other side, and pulls imaginary covers over him. Bell rings again. He starts upright, blinks, realizes it is door bell.
139. INT. STEELE'S HALL Full shot.
Steele watching, frowning, from the the landing while butler admits Ruth and her friends -- a wild party of about ten men and two women. All seem fairly well lit up and in a reckless mood. They come laughing and talking to center of hall while butler switches lights on again.
140. INT. STEELE'S HALL Medium shot.
One of the group demands a smoke. Another one produces cigarette case and passes it around. All gather about him. The instant the eyes of her friends are off her, we realize that Ruth is cold sober and only pretending to be drunk.
141. INT. STEELE'S HALL CLOSEUP RUTH
She straightens up, looks around for Steele, and sees (FLASH) him standing on the balcony and looking down grimly.
142. INT. STEELE'S HALL Balcony, her angle.
Flash of Steele, as seen by her.
143. INT. STEELE'S HALL Medium shot on Ruth and guests.
As they turn back to her she pretends again to be illuminated. We know that she is acting for Steele's benefit as she beckons to the butler. He enters up to her, the others watching. Ruth orders:
- TITLE "DRINKS FOR MY FRIENDS, BENEDICT."
The butler takes the title and replies humbly:
- TITLE "MR. STEELE SENT ALL THE LIQUOR IN THE HOUSE TO THE HOSPITALS, MADAM. HE SEEMED DISPLEASED BY LAST NIGHT'S PARTY."
Ruth is surprised at this statement. So are the guests, who look to her expectantly. Butler bows out.
144. INT. STEELE'S HALL Closeup Ruth.
She frowns, bites her lip, and flicks her eyes up toward the balcony.

145. INT. STEELE'S HALL Medium shot.
Determined to irritate Steele, Ruth turns back on the crowd and demands in good-fellow fashion:

TITLE "WHO'LL OBLIGE A THIRSTY LADY?"

Simultaneously, ten hands dive into ten hip pockets and ten flasks are produced. All start to fill cups with liquor.

146. INT. STEELE'S HALL Closeup Steele on balcony.
Watching scene, his taut hands gripping the railing, his eyes snapping fury.

147 INT. STEELE'S HALL Medium shot group.
All the boys crowding around Ruth and vying with each other in offering their flask caps. Ruth pretends that she doesn't know which one to honor by accepting. Boy on the edge of the group, seeing that he has no chance to force his drink on her, downs it himself and picks up ukelele. Begins to play. Ruth solves the problem by beginning to dance. One of the boys swings her up on the table, others beat time with their hands.

148. INT. STEELE'S HALL Medium shot Ruth on table.
Dancing the cancan or similar vulgar dance. Boy playing ukelele, others keeping time, drinking, etc.

149. INT. STEELE'S HALL Closeup Steele.
His anger, shame and mortification mingling as he watches, cold as stone, and as hard.

150. INT. STEELE'S HALL Medium shot down on Ruth, his angle.
Darting a sidelong glance up at him now and then as she dances. Crowd playing, smoking, beating time. Girl on outskirts begins to laugh hysterically and collapsed on the floor. Boy puts a flask under her head.

151. INT. STEELE'S HALL Medium shot Steele on balcony.
He turns and starts down stairs, slowly, deliberately, menacingly.

152. INT. STEELE'S HALL Medium shot at table.
Ruth finishes her dance and leaps from the table into the arms of one of the boys. All press flasks upon her -- drinks, rather. She is forced to take one. As she takes it, she looks over and sees:

153. INT. STEELE'S HALL Flash at foot of steps, her angle.
Steele enters and stops, grim, whitefaced, tense with anger.

154. INT. STEELE'S HALL Medium shot Ruth and friends
Ruth points to him and exclaims:

TITLE "MY HUSBAND!"

All turn to look. The instant their eyes are off her, she spills the liquor on the floor and sets the cap down. The others after their first look at Steele, exchange uneasy glances.

155. INT. STEELE'S HALL Full shot.
Ruth leaves her group and crosses to Steele, while all watch her, as though she were bearding a lion in his den. He stands, grimly waiting for her, as she comes up to him.

156. INT. STEELE'S HALL Close shot Ruth and Steele.
At foot of steps. Ruth enters, smiling drunkenly, and says with moist good-humor:

TITLE "WELL, HUBBY, AREN'T YOU GLAD TO SEE WIFEY?"

Steele takes the title with a wince at its vulgarity, but gallantly although rather coolly he replies:

TITLE "OF COURSE I'M ALWAYS GLAD TO SEE YOU RUTH."

He kisses her as though nothing were wrong. Infuriated at his failure to play into her hands, denounce her, or threaten her, Ruth slips out of his arms and leans against the railing, pretending to be too intoxicated to stand without support. Steele looks at her, heartbroken by her condition, but not condemning. Then turns to group.

157. INT. STEELE'S HALL Full shot.
Steele advances on the group, who recoil before his cold level stare. Ruth watches, wondering. One boy, more drunk and courageous than the rest, steps up and presents his flask cap. "Have a drink, ol' man." Steele turns and looks at him.

158. INT. STEELE'S HALL Medium shot Steele and group.
Steele and the boy in foreground. The boy with drunken persistence tries to force the drink on Steele, who dashes it from his hand. He says to all of them:

TITLE "I WANT ALL OF YOU PEOPLE TO GET OUT OF MY HOUSE, AND NEVER COME IN IT AGAIN."

He finishes the title. Its effect is instantaneous.

159. INT. STEELE'S HALL Full shot.
With uneasy haste, the crowd begin picking up their wraps, flasks, musical instruments, etc. Boy hauls the girl who passed out to her feet. Steele standing, grim and competent, watching them. Ruth runs past him to the group.

160. INT. STEELE'S HALL Medium shot Ruth and crowd.
She holds up her hand and stops them. Looks over at Steele defiantly and exclaims:

TITLE "I WANT ALL OF YOUR PEOPLE TO STAY FOR BREAKFAST, AND TO COME AS OFTEN AS YOU PLEASE!"

She finishes the title, they look at her for a moment and then look at

161. INT. STEELE'S HALL Medium shot Steele, their angle.
He doesn't roll up his sleeves or grab something -- just returns their look with a face that seems capable of murder.

162. INT. STEELE'S HALL Medium shot Ruth and crowd.
Crowd looking at Steele. Ruth makes a pleading gesture. One of the ringleaders turns to her and says:

TITLE "WE'VE BEEN INSULTED -- WE INSIST ON GOING!"

The others second the motion. Ruth gives up.

163. INT. STEELE'S HALL Full shot.
The crowd's disorderly, drunken exit, which leaves Steele and Ruth alone. She looks at him defiantly, then starts for the stairs, remembering after a step or two to suggest tipsiness in her walk. Steele follows and stops her at the foot of the stairs.

164. INT. STEELE'S HALL Close shot Steele and Ruth.
Facing each other at the foot of the stairs. Ruth looks at Steele with hot antagonism; his attitude toward her is bleakly cold, just unhappy misery and regret; she has failed to make him even despise or condemn her. He asks:

TITLE "WHAT'S CHANGED YOU, RUTH? WHAT HAS MADE A HARD, CYNICAL WOMAN OF THE GIRL I MARRIED?"

She takes the title, her face hardens, and she says cynically:

TITLE "WHY SHOULD YOU CARE -- YOU DON'T LOVE ME ANY MORE!"

She hopes he will agree. Instead, he puts his hands gently on her shoulders and says:

TITLE "BUT I DO LOVE YOU. I'VE GIVEN YOU ALL A MAN CAN GIVE -- I'LL DO ANYTHING IN THE WORLD TO MAKE YOU HAPPY -- I LOVE YOU."

He is impossible; she must shake him off, and still he insists on holding her. In her despair she drops the mask, and is no longer acting a part as she lashes out at him:

TITLE "AND I HATE YOU! ALL I WANT OF YOU IS MY FREEDOM -- A DIVORCE!"

165. INT. STEELE'S HALL Closeup of Steele.
As he gets the title. He realizes that he has failed; that all his efforts to win her have been futile. His face becomes tired and weary as he sees that the greatest effort of his life has been in vain. He says sadly:

TITLE "BUT IF YOU CARED ENOUGH TO MARRY ME -- WHY SHOULD I GIVE YOU A DIVORCE?"

He finishes, still kind, still persistent.

166. INT. STEELE'S HALL Closeup of Ruth.
She takes his title and begins to laugh. In her high-strung condition, she is on the verge of hysteria, and her laughter mounts until it becomes hysterical. She realizes that she is losing her grip on herself, and by an effort stops laughing, exclaiming:

TITLE "I CARED? WHY, I LOATHED YOU -- A BULLY WHO WOULD TERRORIZE A BROKEN, HELPLESS OLD MAN!"

167. INT. STEELE'S HALL Close shot both.
Steele takes her title with amazement. She looks at him with scorn and contempt. He demands to know what she means. She says:

TITLE "I WAS IN THE HALL THE NIGHT DADDY GAYNOR CONFESSED TAKING YOUR BONDS -- I HEARD EVERY THREAT YOU MADE -- AND SO I TRADED MYSELF TO YOU FOR A HANDFUL OF BONDS AND A BLOCK OF STOCK!"

She finishes passionately. Steele, realizing that she could never have known of the letter he wrote, makes a pleading gesture and leans toward her. Her hand flashes out and strikes him full across the mouth, a vicious blow which drives him back, muting the words of defense on his lips. Amazed at her violence, he stares at her. She demands furiously:

TITLE "NOW -- WILL YOU DIVORCE ME?"

168. INT. STEELE'S HALL Closeup Steele.
Ruth has struck fire from the flint of his nature at last. His jaw sets grimly and his eyes narrow to glinting points. He says firmly:

169.
TITLE "NOW I'LL NEVER DIVORCE YOU."
169. INT. STEELE'S HALL CLOSE SHOT BOTH.
Ruth realizes what she has done, and gasps. She is more firmly in the toils than ever. The thought comes that he can be revenged upon her to any extent imaginable if he wills, and that thought awes her. He sees her apparent dismay and it adds to the mounting biases of his passion. He says:
- TITLE "ALL RIGHT -- I DID BUY YOU AS I'D BUY A BLOCK OF STOCK. AND I'VE ALWAYS GOTTEN VALUE RECEIVED. YOU'RE MY WIFE, AND YOU'RE GOING TO REMAIN MY WIFE."
- She faces him, nervously afraid now. Licks up her lips mechanically and glances around. He reads the fear in her mind and does nothing to reassure her.
170. INT. STEELE'S HALL Medium shot.
Ruth shrinks back a little, turns, and runs upstairs in terror. Steele does not follow, just looks after her with all the hardness in his nature showing, but he is a thoroughbred and will not resort to violence. Calm and grim, he turns and puts out the lights, then starts slowly up the stairs.
171. INT. RUTH'S BEDROOM Full shot.
Auntie on, dozing in a rocker. She awakes and sits bolt upright as Ruth bursts in, locks the door, and leans with her back against it, panting. With an exclamation of concern, Auntie rises and crosses to her.
172. INT. RUTH'S BEDROOM Close shot women.
Auntie asks what's the matter. Ruth, indicating downstairs with a glance, replies:
- TITLE "HE'LL NEVER DIVORCE ME -- AND I MUST GET AWAY BEFORE HARVEY RETURNS -- BEFORE HE LEARNS THE TRUTH."
- Auntie takes the title, and with a glad smile reaches into her bag. She takes out a cablegram, and hands it to Ruth. Ruth looks at it with joy -- it is a hope of release from her dilemma -- the long-awaited word from Harvey. She snatches it and tears it open. Reads:
- (INSERT, CABLE FORM) TEGUCIGALPA, HONDURAS
- JUDGE WILLIAM GAYNOR
151 GLEN ROAD
MONTECITO CAL
- HARVEY DOWN WITH FEVER ADVISE MEMBER OF FAMILY
TAKE CHARGE OF HIM AT ONCE
- Ruth looks up from the wire. HONDURAS RAILWAYS LTD.
PER LANSING

173. INT. RUTH'S BEDROOM Closeup Ruth.
Her face is pitiful in its woe. In her condition, this is the last straw, to think that Harvey, her beloved, may be dying thousands of miles away. Her agony is too keen for tears.

174. INT. RUTH'S BEDROOM Medium shot.
The aunt is a practical soul and looks on the bright side of everything. She comforts Ruth and points out encouragingly:

TITLE "HARVEY MAY BE RECOVERING -- AND YOU'LL SAVE YOURSELF BY GOING BEYOND STEELE'S REACH, AND THE LAW'S."

Ruth takes the title and nods. Turns the idea over in her mind, gradually becoming more and more sold on it. She exclaims:

TITLE "AND I CAN TELL HARVEY EVERYTHING ABOUT MYSELF AND STEELE -- HE'LL UNDERSTAND."

Auntie agrees. Ruth carelessly stuffs the cablegram into a little vanity bag, throws it down with her evening cloak, and gives Auntie directions.

175. INT. RUTH'S BEDROOM Full shot.
Auntie getting bags out while Ruth takes clothes from closet, piles them on bed, stuffing things into bags in frantic haste.

FADE OUT

TITLE A NEW DAY.

176. INT. STEELE'S BEDROOM Full shot. FADE IN MORNING
Steele is on, dressed, as we do not want to handicap his serious business by the comic effect of a dressing gown, in which not even Cal Coolidge could be tragic. He is pacing up and down, thinking over the events of the night before. He stops.

177. INT. STEELE'S BEDROOM Closeup Steele.
Thinking. He decides to make the sacrifice, to give the woman he loves her freedom. Smiles gently and sadly.

178. INT. BEDROOMS Full shot double set.
Ruth's bedroom disordered, just as she left it the night before, all the articles she did not take strewn around. Steele crossing to the door between.

179. INT. STEELE'S BEDROOM Close shot at door.
He taps and calls.

TITLE "RUTH!"

Waits a moment and calls again:

TITLE "RUTH, DEAR?"

Still no answer. He imagines that she refuses to listen to him, and says pleadingly:

TITLE "I'M SORRY ABOUT LAST NIGHT."

He stops and listens.

180. INT. BEDROOMS Double set.
Steele as before, listening at the door. Window open in Ruth's room, breeze blowing in. Cut to flash closeup curtain tapping against window frame.

181. INT. STEELE'S BEDROOM Closeup Steele.
He hears tapping and thinks he hears her moving about. He says:

TITLE "YOU CAN DIVORCE ME IF YOU WISH, RUTH. I'LL LET YOU GO, BECAUSE --"

He chokes with emotion, clears his throat and finishes:

TITLE "-- BECAUSE I LOVE YOU."

and listens. Still no answer. He begs:

TITLE "WOH'T YOU FORGIVE ME -- PLEASE?"

182. INT. STEELE'S ROOM Medium shot.
He waits and listens. Raps again. Then tries the door, finds it locked, frowns, and exits from his bedroom by door.

183. INT. RUTH'S BEDROOM Full shot.
In order to preserve the illusion, Steele enters by other door, which he has to open. So door opens and Steele steps in. Pauses in doorway, shocked to find the room empty, clothing strewn about, etc. Goes to mirror and pulls or pushes bell (flash closeup hand), then begins turning things over and inspecting them. Maid enters, to him.

184. INT. RUTH'S BEDROOM Medium shot Steele and Maid.
He questions her, asks "Where's Mrs. Steele?" Maid answers:

TITLE "DIDN'T YOU KNOW THAT MRS. STEELE LEFT AT FIVE THIS MORNING?"

She is amazed that he shouldn't know. Steele dismisses her.

185. INT. RUTH'S BEDROOM Full shot.
Maid exits. Steele paws over things on the bed, steps back, and sees vanity case fallen in corner.

186. INT. RUTH'S BEDROOM Close shot Steele.
Hopefully he picks up the vanity case and takes out the cablegram. Reads it. Being addressed to the Judge, and asking for one of Harvey's family, it explains where Ruth went without revealing her bigamy. He makes up his mind to follow at once, carefully pockets the cablegram, and exits as we

FADE OUT

TITLE WITH UNERRING SKILL, THE DEADLY TROPICS SEARCH OUT THE WEAKEST QUALITIES OF SOUL AND BODY -- AND THAT IS WHY THEY ARE "THE WHITE MAN'S GRAVEYARD."

187. INT. HUT FULL SHOT FADE IN DAY
Stick some jaguar skins on the wall, scatter a few ollas and serapes around, hang up a string of chilis to dry, and you have the hut, a spacious room whose four corners are respectively dedicated to cooking, eating, drinking and sleeping. Another room opens off, as indicated by a door. The boy's bed or couch is in the corner farthest from the cookstove. Harvey sits on a backless stool of native manufacture, holding his head in one hand and gesticulating to the native girl with the other. He is demanding another drink, and she is afraid to give it to him. He insists and starts her on her errand with a shove. Girl turns and crosses toward cupboard.

TITLE BENITACredit.

188. INT. HUT Medium shot at cupboard.
Native girl, a Ruth Royce type, comes upto camera, pauses in foreground, and looks back over her shoulder at the boy. Takes whiskey glass from cupboard, decides that he must not have any more, and fills it from coffee pot.

189. INT. HUT Full shot.
Native girl goes back to boy and hands him whiskey glass. He takes a sip, throws the glass and its contents down on the earthen floor, or only the contents, crosses to cupboard cursing the girl, and pours himself a stiff drink.

190. INT. HUT Closeup Harvey.
Putting over any details the audience may have missed. We see him as unshaven, unkempt, mussed up and a degenerate wreck. He downs the booze with relish, inverts the glass over the cork of the bottle in the handy trick of the habitual drinker, and

191. INT. HUT Full shot.
While Benita watches, concerned for him, he staggers across to the cot and sinks down upon it in a drunken stupor. Benita takes a cloth -- the one hanging over the dishpan in the sink or kitchen corner -- dips it into a convenient olla or kerosene can of water, wrings it out, crosses, and is putting it on his forehead as Ruth enters. Benita turns with a hostile, protective gesture, facing Ruth and sizing her up.

192. INT. HUT Closeup Ruth.
In spite of her long journey, she is immaculate. Very much concerned for Harvey, of course, after the wording of the cablegram. She indicates him, with the cloth around his forehead, and asks:

TITLE "IS HE VERY SICK?"

193. INT. HUT Close shot both women.
Benita takes Ruth's title, looks at Harvey in background, and says:

TITLE "SICK?"

She laughs a hard, cynical laugh, Sick! Then sizing Ruth up, she asks:

TITLE "WHAT DO YOU WANT EEN HERE, AND WHO ARE YOU?"

Ruth takes the title and replies spontaneously:

TITLE "I'M MRS. GAYNOR, HIS WIFE."

The other girl hears her with amusement and repeats "Hees wife -- you?" Ruth nods and says "Of course I'm Mrs. Gaynor."

194. INT. HUT Closeup Benita.
The loathing, disgust and horror which creep over her face at the revelation. She looks at Harvey, stupid and drunken, then down at herself, with acute shame. Says mechanically:

TITLE "AND HE NEVAR"

Then with a quick glance at Ruth, checks herself.

195. INT. HUT Full shot girls and Harvey.
Benita crosses to Harvey, looks down at him with hatred, then at herself again with shame, and suddenly covers her face with her hands or white mantilla. She runs out. Ruth watches her, puzzled by her strange conduct, then crosses to Harvey and tries to bring him to.

196. INT. HUT Close shot on both.
Ruth talking to Harvey, feeling his pulse, caring for him. She gently urges him into an upright position. He looks at her, dazed. Rubs his eyes and looks again. Ruth, who has rushed over two thousand miles of sea and land at the bidding of her love for this unappetizing spectacle, is beginning to doubt the value of her prize as she catches his breath. Already the peculiar actions of the native girl have undermined her confidence. She says:

TITLE "YES, IT'S RUTH. I'M REAL, HARVEY."

with a forced smile. Harvey's puzzled stare gradually clears as he realizes that it is indeed Ruth. He grins at her with a maudlin smile as he mutters "Be all ri with a bracer -- handae bottle." Waves his hand at the bottle. Ruth looks, sees what he wants, and says gently but firmly "No, Harvey, that won't do you any good." He turns vicious on the refusal and curses her. Get the shock on her innocent face as she hears the profanity -- and worse -- he hurls at her. In the midst of his tirade he sees something over her shoulder and stares at it, rubbing his eyes again. The girl turns to see what he is looking at.

197. INT. HUT Their angle.
Steele, clean cut, immaculate, and grimly cool, stands in the doorway of the hut watching them.

198. INT. HUT Medium shot on girl and Harvey.
The shock on both of them; then the fear. The girl's fear is for one thing, Harvey's for another. The girl, fascinated by her horror of the thing she has dreaded, a meeting of the two men, rises slowly and shrinks back from Steele. Harvey, with the guilt of theft from Steele on his conscience, snarls viciously. His hand goes out behind his back, we see him searching among the coverings of the couch; he finds the gun and slips it into his hip pocket. As soon as he is armed, the cheap bravado of a coward replaces his cringing.

199. INT. HUT Full shot.
Steele's eyes are on the girl as she shrinks back away from him along the wall of the hut. He enters slowly toward her. The table stops her backing away, she stands by it, then under Steele's eyes her head falls guiltily and she half turns from him. His crossing toward her has brought him near Harvey; seeing Ruth's objection, he turns to Harvey.

200. INT. HUT Close shot Steele and Harvey, girl in background.
Steele turning and glancing at him with disgust. Harvey, his hand behind his back on the gun, says:

TITLE "SO YOU FOLLOWED ME HERE, EH? WELL, I HAVEN'T GOT WHAT YOU WANT."

He refers of course to the bonds. Steele indicates Ruth and says quietly:

LE "I CAME FOR MY WIFE."

Harvey takes the title and looks at the girl. Steele looking also.

201. INT. HUT Close shot on Ruth.
At the word "wife" she quivers, droops, and sinks to the floor, not fainting, but just crushed under a load too great to bear.

202. INT. HUT Medium shot group.
Harvey looks from the girl, who is on her knees, not fallen, and over to Steele. He thinks Steele is "kidding himself," and laughs in maddlin fashion. It is "damn funny" to him. Steele looks at him with curiosity, and Harvey says:

TITLE "YOUR WIFE -- HELL! SHE'S MY WIFE."

Steele exclaims "What?" Harvey nods drunkenly and says:
"One girl I did marry. Ask her," with a wave of his arm toward Ruth.

203. INT. HUT Full shot.
Steele crosses to the girl, who kneels by the table with bowed head, crushed. He lifts her gently to her feet, disregarding her gesture of "Please let me alone."

204. INT. HUT Close shot Steele and girl.
Harvey's statement that Ruth is married to him explains so much that Steele cannot fling it aside as a drunken fancy. He says to Ruth:

TITLE "TELL HIM HE LIES, RUTH!"

She takes the title with a gesture of despair and moans:

TITLE "I CAN'T -- HE'S SPEAKING THE TRUTH."

Steele exclaims "My God." The girl begins pleading with him, frantically, for mercy.

205. INT. HUT Full shot.
The girl pleading with Steele while Harvey rises, crosses to the cupboard, and pours himself a drink from the bottle.

206. INT. HUT Close shot girl and Steele.
The girl pleading with him, exclaims:

TITLE "YOU FORCED IT ON ME -- YOU KNOW WHY I MARRIED YOU -- TO SAVE HIS FATHER FROM GOING TO PRISON!"

207. INT. HUT Close shot on Harvey.
He hears the title while drinking, chokes on the drink,
splutters. He is sore.

208. INT. HUT Medium shot all.
Steele looks over at him, the girl's eyes following after Steele
turns his face away from hers. Harvey sets down the glass and
says with drunken indignation:

TITLE "SAVING MY FATHER FROM PRISON? THE JUDGE NEVER DID ANYTHING TO
GO TO PRISON FOR!"

209. INT. HUT Closeup Ruth.
As she gets the title, thinks back, and realizes that Harvey was
guilty, that his father took the blame to shield him. Even if
all of this doesn't get over to the audience, a very dramatic
closeup will be effective here.

210. INT. HUT Medium shot on all three.
Ruth still horrified by her surmise regarding Harvey's guilt.
Harvey puts the glass over the top of the bottle, looks at
Steele with drunken antagonism, and speaks:

TITLE "WELL, NOW THAT YOU KNOW SHE'S MINE, GET TO HELL OUT OF HERE!"

Steele takes the title, becomes grim, and crosses slowly to
Harvey. Harvey's eyes fall before Steele's. Steele turns to
Ruth and with a gesture indicating the other room he says:
"Would you mind stepping out for a minute? I want to talk to
Harvey." Ruth hesitates and Steele adds a reassuring "Please."
Ruth exits. Steele turns to Harvey and with a commanding
gesture indicates a chair. Harvey, after an instant's rebellion,
slumps down in it. Steele begins telling him that he's going to
step out. He says:

TITLE "IT'S A PITY THAT SHE EVER MET EITHER ONE OF US. SHE'S TOO GOOD
FOR THE WORLD WE LIVE IN -- BUT SHE MARRIED YOU FIRST."

Harvey nods with drunken solemnity. Steele goes on talking to
him.

211. EXT. PALM THICKET (or Int. Native room) Medium shot.
Benita lying face down, sobbing her heart out. A handsome, well
dressed young native of about her own age enters, shows concern,
and lifts her gently to her feet.

212. EXT. PALM THICKET Closeup both.
The young native tenderly asks Benita what is the matter. She
exclaims:

TITLE "BROTHERS! HAVE MERCY!"

and cowers. He questions her about Harvey and asks if he has betrayed her confidence. The girl tells him of Harvey's wife and her arrival. The boy listens intently. Asks the girl if Harvey has dishonored her. The girl bows her head in mute and ashamed acknowledgement. The boy draws himself up, his eyes flashing. The girl tries to hold him, but he gently disengages her hands from his shoulders.

213. EXT. PALM THICKET Medium shot.
The boy exits with proud determination -- the girl looks after him, makes a helpless gesture, and flings herself down again, sobbing.

214. INT. HUT Close shot on Steele and Harvey.
Harvey, soberer now, is listening while Steele tells him grimly:

TITLE "I'LL LEAVE HER FREE, AND GIVE YOU YOUR CHANCE TO MAKE A MAN OF YOURSELF AND BECOME WORTHY OF HER. DO YOU LOVE HER ENOUGH TO DO THIS? IS IT A PROMISE?"

Harvey is quick to extend his hand and promise.

215. INT. HUT Full shot.
Steele calls Ruth, and she comes out of the other room and up to them.

216. INT. HUT Close shot group.
Steele indicates Harvey and tells her:

TITLE "HARVEY'S GOING TO BRACE UP, AND YOU CAN BOTH BE VERY HAPPY TOGETHER."

Ruth gets the title, realizes that Steele is going out of her life, and instinctively acknowledges the love which has matured since she fled to Harvey by her frantic appeals. She begs Steele not to leave her there. Steele says firmly:

TITLE "RUTH, THIS IS WHERE YOU BELONG -- WITH YOUR HUSBAND."

He thinks he is doing the right thing. Harvey stands solemnly, an expression of rectitude on his face, acting his promise until Steele should be gone.

217. INT. HUT Full shot.
Steele steps back from Ruth, picks up his hat, is about to say something in the way of a farewell, and cannot speak the words. He turns abruptly and exits. Ruth makes an impulsive movement after him, but the door which closes before her seems final, and she just leans up against it and begins to cry. Harvey, watching her, leers, crosses to her, takes her by the arm or pulls her hands down, and looks at her.

218. INT. HUT Close shot both.
Harvey's eyes sizing her up, and greedy drunken desire appearing on his face. Ruth, fascinated by his repulsive stare, quivering in his grasp. He exclaims with pleased surprise:

TITLE "I'D FORGOTTEN WHAT A GOOD-LOOKER YOU WERE!"

and before she can shrink away, his lips are on hers. For an instant he holds her, then she tears free.

219. INT. HUT Full shot.
Ruth tears away from Harvey and steps back, her eyes blazing. We will omit the part where she wipes her mouth, and thus surprise the audience. She looks around, sees that she is trapped, and with the courage of a tigress at bay, she turns on him. Walks deliberately up to him. He stands, barring the doorway, grinning at her.

220. INT. HUT Medium shot.
Ruth comes up to Harvey, who puts his arm across the door. She makes a commanding gesture and says:

TITLE "LET ME OUT, HARVEY . I'M GOING BACK."

He shakes his head, grinning. Says "not by a jugfull. You're going to stay right here and enjoy a little honeymoon." She takes the title and grimly, gamely steps closer to him, again ordering him aside. He seizes her and

221. INT. HUT Full shot.
In spite of her struggles, he is carrying her across the hut toward the couch when

222. INT. HUT Close shot at window.
The pane of glass is shattered by a fist.

223. INT. HUT Full shot.
Harvey hears the crash and drops Ruth, who shrinks away from him as he looks toward the window. The native boy stands at the window. He calls "Senor Gaynor!" Harvey recognizes him and with a curse pulls the revolver from his hip pocket. As he pulls the gun out, the native boy thrusts his own revolver thru the window and fires. He turns and coolly walks away, as Harvey falls, dead.

224. INT. HUT Close shot Ruth.
She looks at him, realizes that he is dead, and does not go near him. Sinks down in a chair, looking at Harvey, mechanically plucking at her skirt with aimless fingers. On the verge of hysteria. Imagines herself degraded and abandoned. A terrible idea occurs to her.

225. INT. HUT Full shot.
With shrinking steps the fascinated girl crosses to Harvey, or near his body, and picks up the gun.
226. INT. HUT Close shot.
Ruth looking at the gun and nerving herself to use it on herself. Can't. With a gesture of disgust she drops it.
227. INT. HUT Full shot.
She crosses dully back to chair and sits down. The door opens and Steele enters. She looks up, recoiling from him, fearful of everyone, since everyone harms her. He sees Harvey's body, realizes that he is dead, looks at Ruth, then sees the broken window and knows she could not have done it. His face softens. Ruth, seeing him soften, throws herself forward on the table and begins to sob.
228. INT. HUT Medium shot.
Ruth and Steele only. Steele turns to her with a gesture of concern. Crosses to her and gently raises her from the table. Looks his love at her. He says:
- TITLE "I COULDN'T LEAVE YOU."
229. INT. HUT Close shot both.
With a glad cry she throws her arms around him and clings, close, desperately close, like a child clinging to some soothing protecting presence after a long and horrible nightmare. He smiles and comforts her as we

END

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